

# THE YARNS ABOUT FILMS, STARS, PLAYS AND LIFE IN MOVIES

By JAMES W. DEAN.

YORK, April 29.—The phone more and more is finding with new ideas for screen material. The studio and the lot furnish literary fun as that of Harry Leon of the "Movie" novel, they are in a position to furnish as much as the studio. The studio and the lot furnish literary fun as that of Harry Leon of the "Movie" novel, they are in a position to furnish as much as the studio. The studio and the lot furnish literary fun as that of Harry Leon of the "Movie" novel, they are in a position to furnish as much as the studio.

comedies possess, a story. Scenes were actually taken in the snow country. More attention has been paid to detail than in other two-reel comedies. I have seen, its production being on a par with feature films.

Vera Daniel, the heroine, looks not unlike Anita Stewart in a recent film based on a snow story—and she is just about as beautiful.

## RELEGRAPHES

No, sir! Pat O'Malley wasn't born in Erin Forest City, Pa., claims him.

"Kill the Nerve." Snub Pollard's next comedy, ought to make a hit with dentists' visitors.

Old Harold Lloyd comedies now being re-issued are playing in 6000 theatres. Quality counts.

"Come Through." Herbert Rawlinson's first feature picture, is to be re-filmed with him in the stellar role.

"Never Mind Tomorrow." Marie Prevost's next.

"Mr. Pim Passes By." A. A. Milne's stage success, has been filmed. The cast includes Peggy Hyland, Maudie Dunham, Campbell Gullan, Henry Kendall, George Marden, Wyndham Guise and Tom Reynolds.

The visit of Conan Doyle to America has already made itself felt in the movies.

The first showing of "Sherlock Holmes," the feature film in which John Barrymore is starred, will be held at the Capitol in New York in two weeks.

A series of 12 two-reel pictures based on the Sherlock Holmes stories of Doyle have been bought by Educational Pictures and will be ready for distribution in several weeks.

These pictures were made in England with English players in the cast. Among the stories filmed are "The Devil's Foot," "The Dying Detective," "A Case of Identity," "The Yellow Face," and "The Solitary Cyclist."

These things indicate the enterprise of the movies, the attitude of producers and exhibitors in striking while the iron is hot.

However, Conan Doyle is more in the public eye now for his ventures in spiritualism than for his detective stories. Probably no topic is so general as discussed today as spiritualism.

Yet the movies have given but meager attention to stories dealing with the subject.

The outstanding exception is "Smilin' Through," probably the best picture of Norma Talmadge's career, at least far and above anything she has done for the screen in the past two years.

That film deals with the subject of reincarnation. A photoplay thoroughly prepared and capably acted dealing with a spiritualistic theme should prove of tremendous interest at this time.

Of the recent books the one that appeals to this writer to offer exceptional opportunities for the movies is "The Bright Messenger" (Dutton).

The theme of this story by Algernon Blackwood is suggested by a query of a child, "Are we the only people in the world?"

Just men and women like us all over the world? No others of any sort—bigger, for instance—or more wild and wonderful and beautiful?

The story deals with the existence of a creature of fire and wind dwelling in the body of a simple peasant. Physician and psychologists are arrayed against each other, the former alive to the rhythms and beauties of life, anxious to make the non-human qualities permanent, the latter, unimaginative, seeking to preserve the peasant personality.

Two women, one sensual and one spiritual, play their parts in determining the destiny of the man.

This plot sizes up as one of intense interest, of greater dramatic po-

tentiaities than any film story since "The Miracle Man."

Hugo Rosenfeld, managing director of the Rialto, Rivoli and Criterion theatres in New York, was a musical director when the Rialto opened six years ago. Now he prepares entertainment for 6,000,000 people a year. Music made him what he is today. This would seem to be sufficient answer to those who believe music an unimportant feature in the exhibition of movies. Yet it might be taken as an argument for those who, like Rex Beach believe that talk of a distinctive artistic form for the movies is all bunk, that a photoplay is not a sufficient form of expression within itself.

Dustin Farnum was champion horn player of Buckport, Me., before he became an actor.

Richard Travers popular leading man "before the war," returns to the screen in "The Love Nest."

Universal is filming Fanny Hurst's "Oats for the Woman."

Lloyd Hamilton claims to have a trained goldfish in his next comedy. That's a pretty good claim.

Charlotte Stevens, who won a Chicago beauty contest, is Bobby Vernon's leading lady in "A Hickory Hick."

You married men, the next time some bachelor friend says, "Well if you had it all to do over again, would you get married?" just refer them to a new film, "Is Matrimony a Failure?"

This picture is as human a bit of farce as has graced the screen in many months. It deals with the mark the routine of any household. Through the experiences of a recent benedict several neighbors learn that their marriages were illegal. Freed of matrimonial ties they pack off to a hotel to live.

One dreams of his children playing with a revolver. He hurries back home.

Another's nightmare is about burglars attacking his wife. He returns to her. They all arrange to be married again. Conjugal subjugation is preferable to aimless freedom, they find.

They learn that their marriages were legal. Three months later finds them in their old rut of living—naking, irksome responsibilities and all the little pet grievances of matrimony but that is far more to be desired than a purposeless meandering about hotel lobbies.

This film filled with many absurdities, odds and ends, it seems gathered from the scrap yard of some slapstick comedy studio. But of this is after all, farce. Variety is permitted in that.

"Is Matrimony a Failure?" is at least a "different" film and that is enough to commend it in these days of films that seem to be cut in octaves from the same die.

IN PORTO RICO

Four features are to be produced at San Juan in Porto Rico, featuring May Allison and Robert Ellis. Ellis will also direct. Charles A. Logue has gone along to write the stories.

Of course, it was to be expected. Norma Talmadge's picture adapted from Balzac's famous novel will not be called "The Duchess of Langeais," but it will be called "The Eternal Flame" or "The Eternal Shame," or something like that.

A French scientist claims to have invented a camera that will take 250 pictures in one one-hundredth of a second. If that is so, the movies will soon be able to show pictures of a bullet in flight.

Erle Van Steubel will play a feature part in his next film as he did in "Foolish Wives." Mary Philbin and Maud George have been chosen for leading roles.

More censorship assuinity—New York censors reject "Stand Pat," a comedy, because Paul Parrott spins a top to decide whether he shall take one or two pills.

About 2500 movie theaters have closed in the past year.

Molly Malone is Reginald Denney's leading woman in "Jaws of Steel."

Hollywood has its little scandals and the world knows about it. Some of them are real scandals—no denying that. And some of them are "posed" scandals—little infelicities magnified into front page importance by those concerned in order that their names may be brought prominently before the public with little regard to the reaction that the public will have.

And so when it happens that a motion picture actor has just celebrated his golden wedding anniversary the occasion calls for more than passing mention.

Frederick Warde recently celebrated his fiftieth wedding anniversary. His seventy-first birthday anniversary and the fiftieth anniversary of his appearance on the stage.

There may be others in the acting profession who have been happily married for half a century.

The point of this is that no press agent has hastened to proclaim a circumstance that responds to the credit of the motion picture profession, while press agents have hurried into print with stories connected with certain occurrences that have reflected no credit upon the profession.

Much of the odium that attaches

to the motion picture industry today is due to an inverted perspective. The public gains through a perverted sense of publicity on the part of those within the industry.

THE SLUMP

Figures of the bureau of internal revenue indicate that the total receipts of all movie theaters in the United States for the month of February were \$20,000,000 less than for the February of 1921. Men within the industry figure that the average admission price is 23 cents. If that is a fair estimate, then the number of people attending the movies now averages 80,000,000 less a month than it did a year ago.

Leaders of the industry say a condition of general industrial depression is the cause of this. That hardly covers the case. The radioophone is already making its effect on the movie felt. However, industrial depression makes the people more careful of where they spend their dollars and how much they get for them. More people would go to the movies if admissions were reduced. Exhibitors might be able to reduce admissions if their stars would agree to a cut in their disproportionate salaries.

CUTS AND FLASHES

Larry Semon plays two roles, immigrant and king, in his next comedy.

Jai Alai, the Cuban sport, is shown in "By-Way Champions." Grantland Rice's next review.

Extremes for "Don't Weaken." Irene Castle's next, will be taken at Miami, Fla.

The electricity used for the filming of "One Clear Call" would illuminate a town of 15,000 population 18 nights.

Milton Sills and Wanda Hawley will play the leads in "Burning Sands."

George Fawcett, famous for his parts in "Serena" and "The Dividing Line," has signed to play character parts for Paramount for a year.

Sale of the screen rights of "The Mirage" as a vehicle for Norma Talmadge, as forecast in this column several weeks ago, has been closed.

If Balzac and Dumas were only alive to collect screen royalties on their stories!

DEFENSES HOKUM

Fred Niblo, one of the most painstaking directors of the screen, takes issue with movie critics on the subject of "hokum" in films.

Niblo believes that writers refer to scenes which are used over and over for specific reactions on the audience when they use the term "hokum."

"The dividing line between hokum and genius is the heart line," says Niblo.

big scenes. Heretofore a director used a field telephone, transmitting orders to an assistant director and the latter repeating them to the players.

By means of the amplifier Niblo will be able to talk to the members of the cast direct, the receiving set being set up at any point on location, without the stringing of wires.

If the radioophone is generally adopted for this purpose it may mean the loss of jobs to many assistant directors.

Niblo also uses the radioophone for directing his players between scenes. The photograph and orchestra are now generally used to relieve the tedium of waits between scenes, players often at the studio from nine in the morning until midnight.

Allen Holubar used wireless extensively in the filming of "Hurricane's Gal." Action of two hydroplanes and a destroyer which figure in the plot, were co-ordinated by means of wireless.

"LEECH" PICTURES

Was talking to Thomas H. Ince, the producer, the other day. He's not under the collar about the practice of certain theatre owners roving out of pictures and leading the public to believe they are the same as new and bigger productions. He calls the old pictures "leech" pictures.

"FOUR HORSEMEN" IN PARIS.

The "Four Horsemen of the Apocalypse" is to be shown eight weeks at the Vaudeville theatre in Paris despite the protests of the German embassy in Paris and the Society of Authors. The admission is said to be the highest ever charged for a picture on the continent, 20 francs. Normally that is \$4, but at present exchange, \$1.85.

THEODORE ROBERTS STARRED.

Theodore Roberts, probably the screen's best known character actor, is to be starred. This results from demands of movie fans that a star part be given him. The picture will be "The Old Homestead." It will be directed by James Cruze.

FOR ROAD HOGS.

The next Urban movie chat ought to burrow deep into the consciences of many of our fellow townsmen. It will deal with courtesy in motoring. The weakness of that is that these baamy spring evenings have summoned all car owners from the movies.

MARY M. MINTER'S NEXT.

When Mary Minter resumes work upon her return from Hawaii she will head the cast of "The Cowboy and the Lady." It will be directed by John S. Robertson.

ANOTHER ELINOR GLYN FILM.

"The Eyes of Truth," an original screen story by Elinor Glyn, is to be filmed by Sol Lesser. The second theme of the picture is an exposition of Hollywood life as Madame Glyn sees it.

SCREEN SNAPSHOTS.

Charles Richmond, Barbara Shaw, Joseph Tooker and Peggy Castle are in the cast of a picture based on "Dr. Rameau," by George O'Brien.

"The Ghost Breaker," the stage play by Charles Goddard and Paul Dickey, will be done in celluloid in May with Wallace Reid as star and Lila Lee as leading lady.

Georges Carpentier, France's fighting idol, will be featured in a film produced in England by J. Stuart Blackton. When that is completed Blackton will start the second picture starring Lady Diana Manners.

Our idea of a capable cast—Theodore Kosloff, Theodore Roberts, Bert Lytell, Betty Compson and George Fawcett. They will be in George Fitzmaurice's production of "To Have and to Hold."

RADIOPHONE USED

NEW YORK, April 24.—The film industry is the first to put the radioophone to practical use on an extensive scale, except of course, agencies for the dissemination of news and reports. The radioophone promises to revolutionize certain phases of movie making, creating greater efficiency through saving of time and labor.

Marshall Neilan has installed a radioophone for the purpose of directing

## New Dresses Look Like Porch Cushions



It isn't going to be safe to sit down casually this summer in a hammock or upon a porch bench. For what looks like a gay pillow may prove to your hostess curled up reading, or her child taking a nap.

They will be arrayed in cretonne or chintz, you see, and when human beings set out to rival the decorations in their own sun parlors, it's only prudent to watch out.

A smart cretonne frock is a straight, one-piece dress of gray, black and jade green figured cretonnet, piped with black and worn with black and white footwear and a large white hat draped with a jade green veil. Can anybody suggest a costume more suggestive of country club, vacation and piquant style?

Bold flower or fruit designs are sometimes veiled in organdie, or parts of the costumes, such as collars or

deep cape berthas, pockets, are made of the organdie, single thickness. One such frock seen in New York was of a gay pink rose design, and its trimmings consisted of green organdie, used for a deep collar, for pockets, and a flirty sash. The effect was very summery and youthful.

Many of the newest cretonnes are fruit patterns, and these make delightful frocks for children, provided that the patterns selected are not too large. One of red and yellow apples was seen, with collar and cuffs of unbleached linen upon which were applied single cut-out apples.

Let none think, however, that flowers, fruits and conventional designs alone are chosen for costumes. Birds for rare plumage, trees and rivers, rocks and rills, woods and temples, hills, may be seen upon the frail figure of some petite damsel.

Once referred specifically to his old version of "The Three Musketeers" which had passed out of his control. It was put on the market together with an old picture made by Douglas Fairbanks and the advertising on posters so arranged that many were led to believe they were to see Douglas Fairbanks in his greatest picture.

Once alleged that certain distributors are waiting with two interior prints of "Lorna Doone" to release when Maurice Tourneur's new picture is exhibited.

"That sort of thing is just gold-brickin'," Ince told me. "I've started a fight to put this form of piracy out of business and I'm going to stick to the finish. Not only the exhibitors who foist these cheap pictures upon the public, but all exhibitors suffer."

FIGHTING STAR SALARIES.

Exhibitors of Missouri, Michigan and Wisconsin have started a campaign to have star salaries reduced. They claim that admission prices cannot be lowered until stars consent to have their salaries lowered. This writer sides with the exhibitors in their contention. Star salaries are out of all proportion to the talent and the drawing capacity of star names. Many stars would be helped by a reduction in salary. It has

been my observation that with only a few exceptions film players old their best acting before their names were exploited in electric lights.

Sylvia Breamer plays opposite Jack Holt in "The Man Unconquerable."

## ACTRESS GOOD BUT PLAY WEAK

Marjorie Rameau Shines Though "The Goldfish" Is Cloying Sweet

By JOHN O'DONNELL.

NEW YORK, April 29.—The colorful "God knows" which Marjorie Rameau intoned early this season at the conclusion of each act of "The Alamo" "Daddy's Gone A-Hunting" must leap to her lips when anyone inquires why "The Goldfish" was selected as her present vehicle.

Fatter than ever is Marjorie—at first as Jenny Jones, a gamine who is vaguely suggestive of Kiki; then as Genevieve, a lady who tells not, neither does she spin; and finally, in a scene fraught with sentiment as the incident of her rejection by the bird of titled ease to go back to Coney Island and the song plucker she loved.

SHE'S SATISFACTORY.

Again Miss Rameau charms with her beauty; she blends ability as a comedienne with keen sense of characterization. In every way she is satisfactory. But the play is not. In bringing "The Goldfish" from France they had forgotten to change the water!

It was another sad case of a French farce on the American stage. The cocktail served in the southern of the one light and airy bit of nonsense reshaped into a heavy-footed, short-winded affair which, laboriously tried to force laughs by a mixture of burlesque, satire and sentiment, a heroine purified by the introduction of marriage licenses and divorce decrees.

Thus the story of "Les Ecarts de Coquette," first christened "Her Three Husbands" by American godfathers, then given several other titles and finally presented as "The Goldfish."

"The Goldfish" is the story of the social advancement of Jenny Jones, first married to the slim composer of "I Loved Her Till She Moved Away," a song plucker in New York and Coney Island cabaret. Both are temperamental. They are divorced and Jenny takes her first step up the social ladder on the arm of a middle-aged and sober business man.

Then follows the real captain of industry, Hamilton J. Powers. Powers dies opportunely and Jenny, now a rich metropolitan widow, decides to cement her social position with lessons in deportment and conversation. She employs a Polish nobleman and learns about manners from him.

In the denouement, the author said it with sharp. About to surrender to the importunities of the Duke of Middlesex, Jenny finds that she longs for the jazz and temperament of the song plucker.

BACK TO OLD LOVE.

"Perhaps," cries lovely Genevieve, "perhaps in the glare and glare of Roseland I could recapture my light-hearted, care-free self of six long years ago."

Her first love returns, barely escaping from the arms of the Detroit heiress who is waiting for him at the Ritz. Together they go out into the night back to where they had met six long years ago, in Coney Island.

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